

DELICIE MUSICEÆ:

B E I N G, A

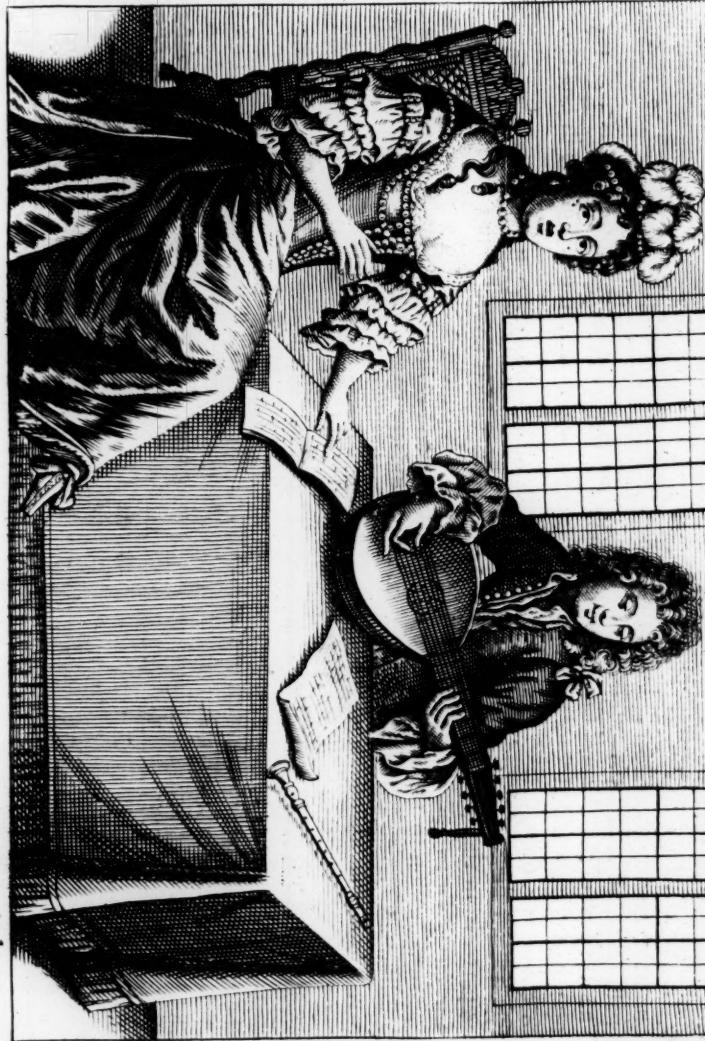
Collection of the neweft and beſt SONGS
Sung at Court and at the Publick Theatres, moſt
of them within the Compaſs of the FLUTE.

W I T H

A Thorow-Baſs, for the Theorbo-Lute,
Baſs-Viol, Harpſichord, or Organ.

Compoſed by ſeveral of the Beſt Maſters.

THE FOURTH BOOK.



L O N D O N,

Printed by J. Heptingſall, for Henry Playford, and Sold by him at his
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Compleats the First Volume. The First Book of the Second Volume will be Pub-
liſh'd next Term. 1696.

Price One ſhilling.

A Table of the SONGS contain'd in this Book.

A	Page.	D	Page.
A Læs, their loves upon the Green,	1	Damon farewell when I am gone,	17
B		O	
Bright Cynthia, Power divinely great,	3	Ob! take him gently from the Pike,	14
C		Y	
P. Clemene pray tell me, pray tell me,	7	You Twice Ten hundred Deities, P.	11

Vocal and Instrumental Musick lately Printed and Reprinted with large Additions, for Henry Playford at his Shop in the Temple-Change.

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There will be speedily Published an Elegy on the Late Mr. Henry Purcell, the Words by Mr. John Dryden, and Set to Musick by Dr. John Blow.

Proposals also will be Printed for a Choice Collection of Songs in 1 and 2 Parts, by the Late Famous Mr. Henry Purcell, being formerly Printed in several Volumes, and not to be purchased under great Rates, some being out of Print, with several never yet Printed, with a Thorough-Bass, Figured for the Bass-Viol, Harpsichord, and Spinet.

Next Week will be Publish'd a New Comedy Call'd The Lover's Luck. Acted at the Theatre in little Lincolns-Inn-Fields, Written by Mr. Dicks, Price 1s.

Several Books of Italian Musick both Vocal and Instrumental lately sent over from Italy, a Catalogue of which will be speedily Publish'd

The three following Songs, in the Play call'd *Oroonoko*.A Song Sung by the Boy, and Sett by Mr. *Courteville*.

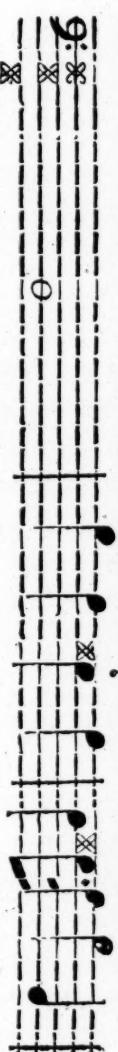
A Las, a Las there lives upon the Green, could I, could I, could I her



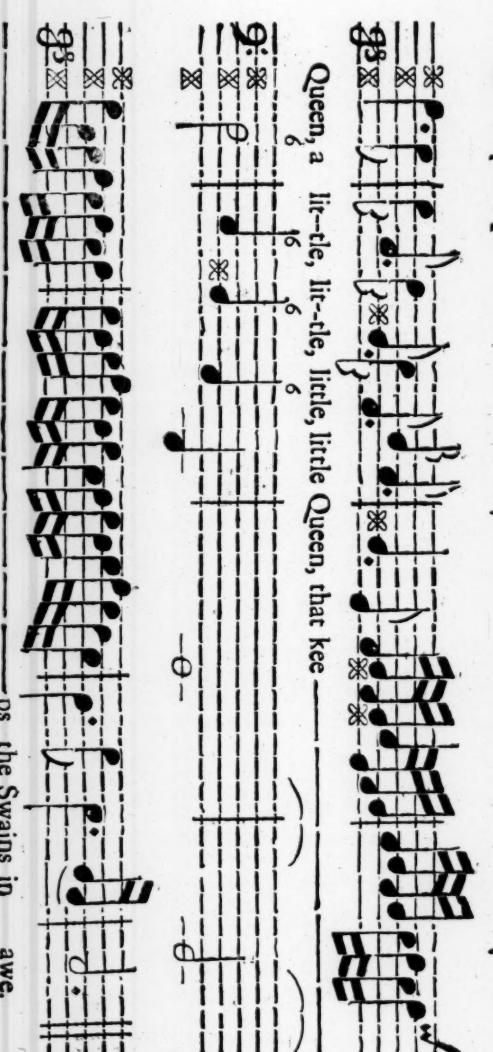
Picture draw; a brighter Nymph, a bright



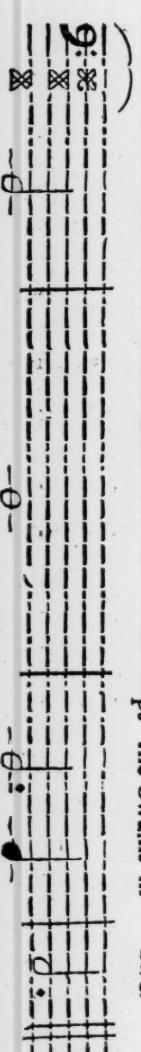
ter Nymph was never, never, never, never, never
leen; that looks and reigns, that looks, and reigns a little, lit-tle, little, lit-tle



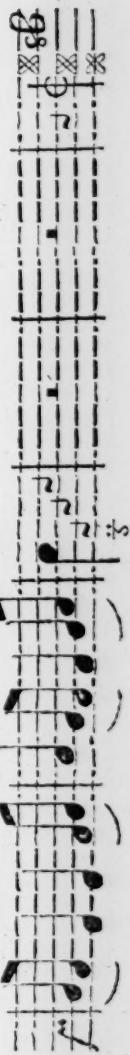
Queen, a little, lit-tle, little, little Queen, that kee



ps the Swains in awe.



B



Her Eyes are Cupids Darts, and Wings, her



Eyebrows are his Bow, her Silken Hair the Silver Strings, that sure and



swifit, swifit, twi — ft. destruction brings to all, — all,



all, to all, all, all, to all, all, all, to all, to all, —



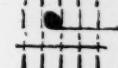
to all the Vale be — low. If Pajorella's dawning,



dawning light can warm, and wound, warm and wound, can warm and wound us



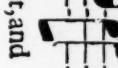
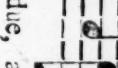
lo, her Noon will shine so Pier—
cing, Peir—... cing bright; each

2:             

3:             

glan—

cing Beam will kill out—

9:             

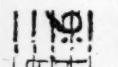
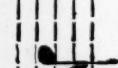
—right, will kill our-right, and ev—ry Swain, and ev—ry Swain subdue, and

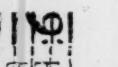
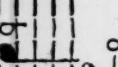
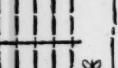
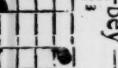
9:             

ev—ry Swain, and ev—ry Swain sub—due.

A Song Sett by Mr. R. Courtevill.

B Right Cynthia's Pow'r di—vine       

2:             

9:             

great, what Heart, what Hear, what Heart is not o—bey—ing?



sweets, sweets, such sweets, sweets as best can en—ter—tain, can



of all, all, all, of all, —————— of all the

of all, all, all, of all, —————— of all the
6 ~~5~~ —————— 43

Senses.

Her Face a Charming,

Charming prof—pect brings, her Breath gives bal—

A vertical strip of musical manuscript paper featuring a single staff line. At the top of the staff is a bass clef. The staff line is marked with vertical tick marks. There are no other markings on the paper.

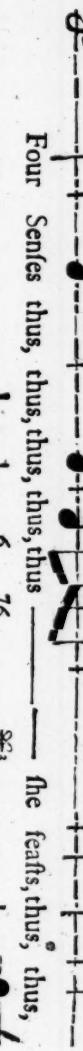
A vertical grid of 12 squares, arranged in 3 columns and 4 rows. The squares are outlined by thin black lines. The first column contains three squares, the second column contains four squares, and the third column contains five squares. This grid is used for marking the results of a 3x4 grid search.

my, ~~bal~~—my blisses; I hear an

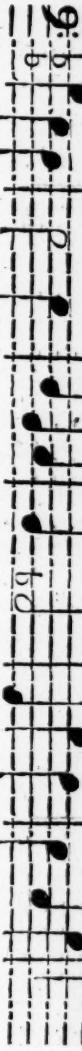
An-gel when she Sings, when she si-



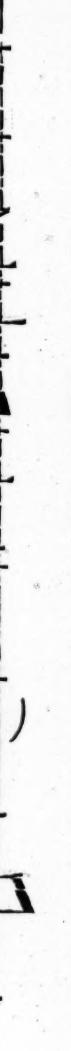
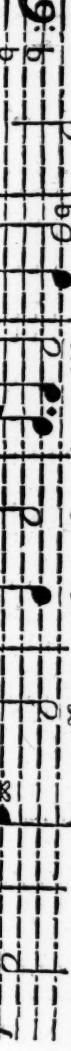
—
ngs, and taft of Heavn, of Heavn a — lone in
Killes.



Four Sentes thus, thus, thus, thus — — — the feasts, thus, thus,



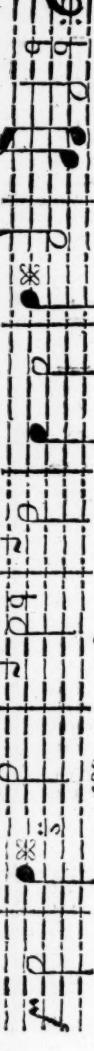
thus the feasts with joy — — —



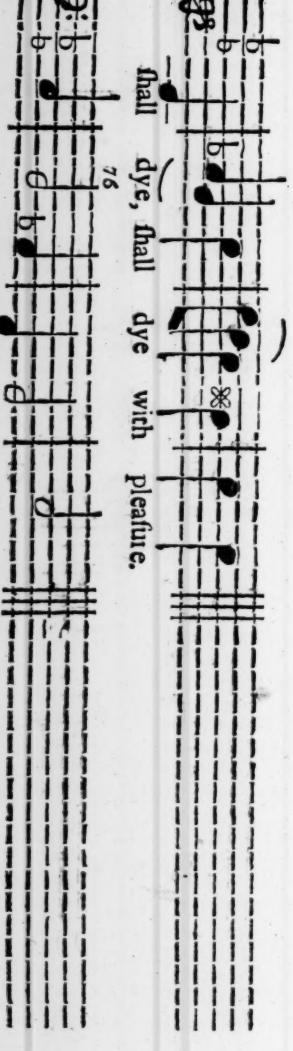
from Natures ri—chest Treasure, let me the o — ther



Sente employ, and I shall dye, dye, dye, and I



43
hall dye, shall dye with pleasure.



76
shall dye, shall dye with pleasure.

A Dialogue Sung in *Oroonoko*, by the Boy and Girl.

Sett by Mr. Henry Purcell.

11.

C E-le-me-ne, pray tell me, pray, pray tell me Ce-le-me-ne

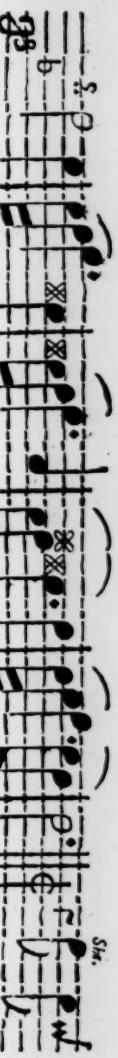


when those pretty, pretty, pretty Eyes I see; why my Heart beats,
beats, beats in my Breast? why, why it will not, it will not,
why, why it will not let me rest? Why this trem bling,



why this trem bling too all o'er; Pains I never, pains I
never, never, never felt be-fore: And when thus I touch, when thus I touch your Hand,

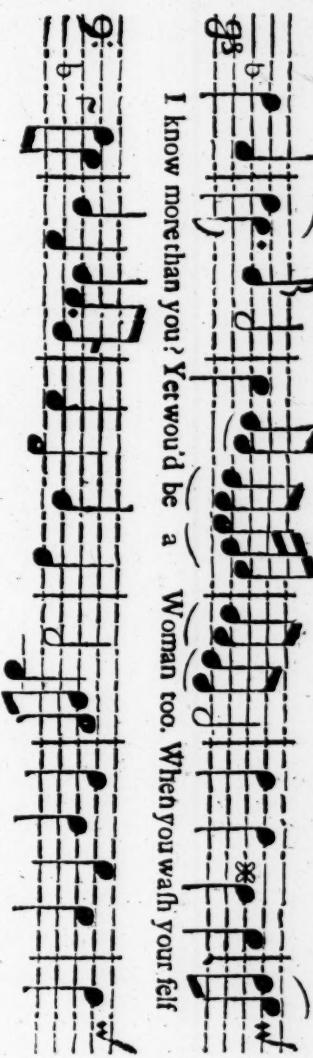




why I with, I with, I with I was a Man? How shou'd



I know more than you? Yet would be a woman too. When you wash your self



and play, I methinks cou'd look all day; Nay just now, nay, just now am please'd,



am please'd so well, shou'd you, shou'd you kiss me I won't tell, shou'd you,



shou'd you kiss me I won't tell; no, no I won't tell; shou'd you kiss me I won't tell.



won't tell; no, no I won't tell; shou'd you kiss me I won't tell.

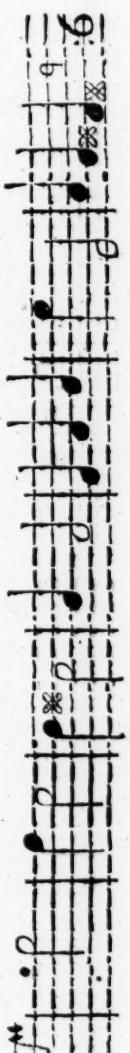




Tho' I could do that all day, and de—fire no better play: Sure,



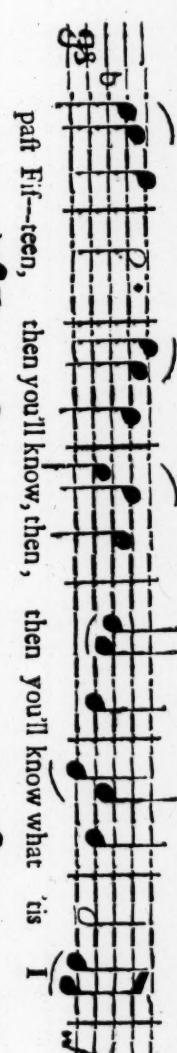
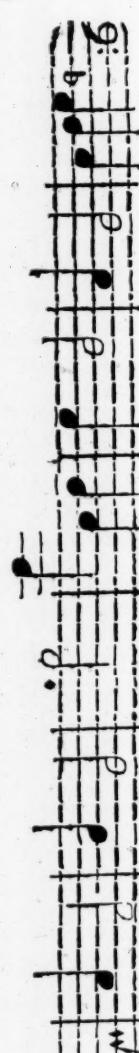
ture in Love there's something more, which makes Mam—ma to bigg, to



bigg be—fore. Once by chance I heard it nam'd; don't ask



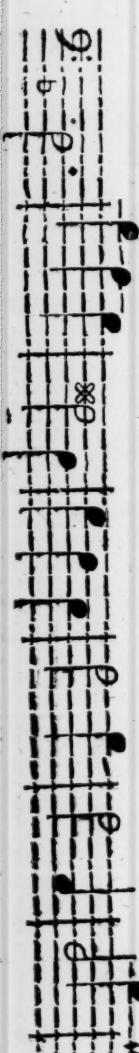
what, don't ask what for I'm a—sham'd: Stay but till you're



past Fif—teen, then you'll know, then, then you'll know what tis I

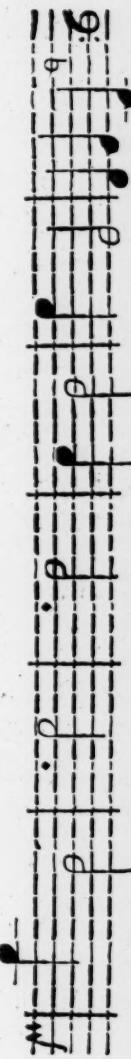


mean, then you'll know then, then you'll know what it is I mean.

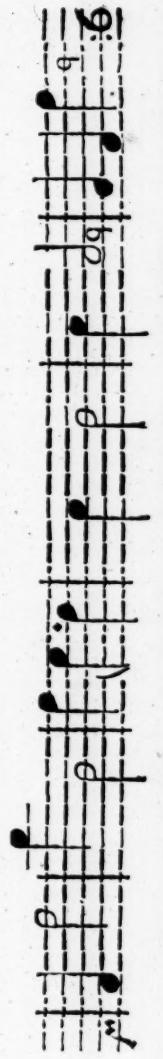




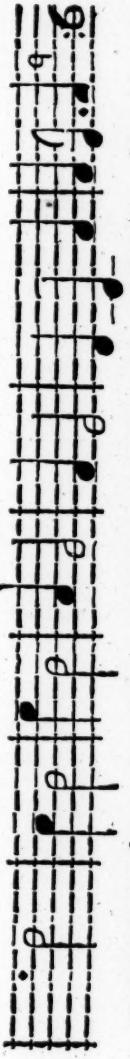
How — e — ver, lose not pre — sent Bliss; but now we're a —



— lone let's Kis, but now we're a — lone let's Kis, let's Kis.



My Breasts do so heave, so heave, so hea — ve. My Heart does so



pant, pant, pant. There's something, something, something more we

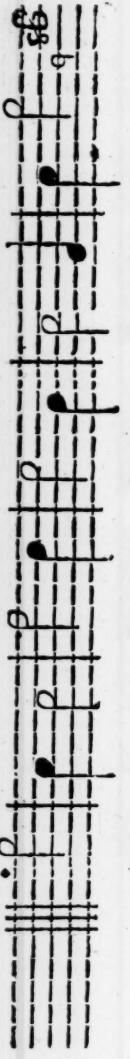
Hn.



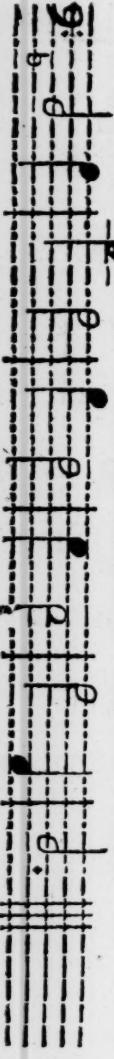
There's something, something, something more we



want, there's something, something, something more we want.



want, there's something, something, something more we want.



Sett by Mr. Henry Purcell.

Y OU twiceten hundred Deities, to whom, to whom we daily Sacrifice; Ye

Power, ye Pow'rs that dwell with Fates below, and see what Men are doom'd to do; where

2
9
8
7
6
5
4
3
2
1
0
-1
-2
-3
-4
-5
-6
-7
-8
-9
-10

9:45 a.m. 9/20/08

must on her dir-mall, dir-mall Vi-sion wait

A musical score for two voices, soprano and alto, in 2/4 time. The soprano part is on the top staff and the alto part is on the bottom staff. The music consists of two systems. The first system ends with a repeat sign and a double bar line, with the instruction 'must on her dit' written above the soprano staff. The second system begins with a repeat sign and a double bar line, with the instruction 'mall, dit' written above the soprano staff. The lyrics 'mall' and 'mall' are written below the soprano staff in the second system. The score includes various musical markings such as fermatas, grace notes, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The vocal parts are written in a cursive musical notation.

By the Croaking of the Toad, in their Caves that make a

Caves that make a — bode;

Earthy Dun, *Earthy Dun* that *pan-*

—*as for breath, with her swell*

—P. fides full, fu—ll, fu—ll of death;

By the Crested *Adders* Pride,

by the Crested Adder's Pride, that a

—long the Cliffs doe gli—

Vilage, by thy Vilage feir — — — ce and black, by thy



Death Head on thy

Back;

by thy twis



ted Ser-poms plac'd, for a Girdle rou



nd thy Waft, by the Hearts of Gold that deck thy Breast, thy Shoulders



and thy Neck; from thy Sleep — — ing Manion rife, and open, and

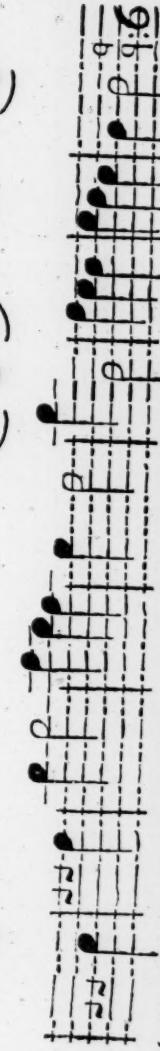


open thy un-will-ing Eyes. While bubbling Springs their Mu-sick



keep,

while bubbling Springs their Musick keep, that use to Lull thee,

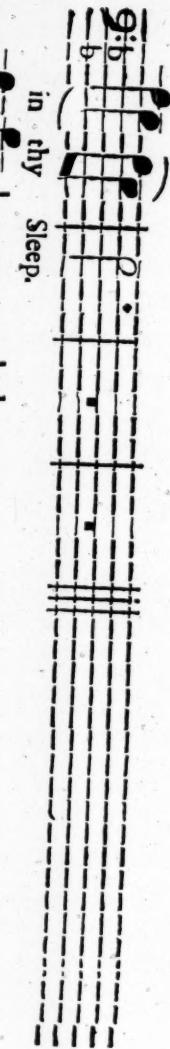


use to Lull thee, Lull thee in thy Sleep,

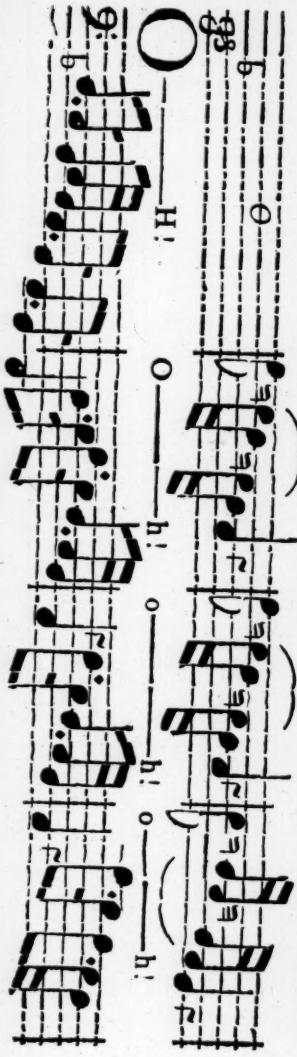
that use to



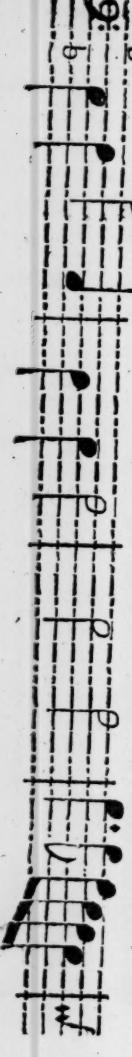
Lull thee, Lull thee, Lull thee, use to Lull thee, Lull thee



in thy Sleep.

Sung by Mrs. Bracegirdle in *Cyrus the Great*. Sett by Mr. F. Eedes.

h! oh! take him gent-ly, gent-ly, gent-ly from the Pile, and



191 b

28

him the while, If heemust, If heemust burn, then burn him

For there, there is fine, there is
in my breast.

For there, there is fire, there is

b fir — — — — e, there is fir

b. 1932

b. — e, there is shame enough to set the wor —

בְּנֵי יִשְׂרָאֵל

-10-

b

Id on Flame.
See speaks and then goes on.

She speaks and then goes on.

9: b

() $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{7}$ $\frac{1}{8}$ $\frac{1}{9}$ $\frac{1}{10}$ $\frac{1}{11}$ $\frac{1}{12}$ $\frac{1}{13}$ $\frac{1}{14}$ $\frac{1}{15}$ $\frac{1}{16}$ $\frac{1}{17}$ $\frac{1}{18}$ $\frac{1}{19}$ $\frac{1}{20}$ $\frac{1}{21}$ $\frac{1}{22}$ $\frac{1}{23}$ $\frac{1}{24}$ $\frac{1}{25}$ $\frac{1}{26}$ $\frac{1}{27}$ $\frac{1}{28}$ $\frac{1}{29}$ $\frac{1}{30}$ $\frac{1}{31}$ $\frac{1}{32}$ $\frac{1}{33}$ $\frac{1}{34}$ $\frac{1}{35}$ $\frac{1}{36}$ $\frac{1}{37}$ $\frac{1}{38}$ $\frac{1}{39}$ $\frac{1}{40}$ $\frac{1}{41}$ $\frac{1}{42}$ $\frac{1}{43}$ $\frac{1}{44}$ $\frac{1}{45}$ $\frac{1}{46}$ $\frac{1}{47}$ $\frac{1}{48}$ $\frac{1}{49}$ $\frac{1}{50}$ $\frac{1}{51}$ $\frac{1}{52}$ $\frac{1}{53}$ $\frac{1}{54}$ $\frac{1}{55}$ $\frac{1}{56}$ $\frac{1}{57}$ $\frac{1}{58}$ $\frac{1}{59}$ $\frac{1}{60}$ $\frac{1}{61}$ $\frac{1}{62}$ $\frac{1}{63}$ $\frac{1}{64}$ $\frac{1}{65}$ $\frac{1}{66}$ $\frac{1}{67}$ $\frac{1}{68}$ $\frac{1}{69}$ $\frac{1}{70}$ $\frac{1}{71}$ $\frac{1}{72}$ $\frac{1}{73}$ $\frac{1}{74}$ $\frac{1}{75}$ $\frac{1}{76}$ $\frac{1}{77}$ $\frac{1}{78}$ $\frac{1}{79}$ $\frac{1}{80}$ $\frac{1}{81}$ $\frac{1}{82}$ $\frac{1}{83}$ $\frac{1}{84}$ $\frac{1}{85}$ $\frac{1}{86}$ $\frac{1}{87}$ $\frac{1}{88}$ $\frac{1}{89}$ $\frac{1}{90}$ $\frac{1}{91}$ $\frac{1}{92}$ $\frac{1}{93}$ $\frac{1}{94}$ $\frac{1}{95}$ $\frac{1}{96}$ $\frac{1}{97}$ $\frac{1}{98}$ $\frac{1}{99}$ $\frac{1}{100}$

A musical score for two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a treble clef and consists of 12 measures. The bottom staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a bass clef and consists of 12 measures. The music is written in a style with vertical stems and horizontal dashes, typical of early printed music notation.

pare; this Shot I will draw to the Head, to the Head, and Shoot, Shoot, Shoot the

A musical score for a single instrument, likely a harp or lute, featuring a single staff with a bass clef. The score consists of two systems of music. The first system begins with a forte dynamic (F) and includes lyrics: 'great Persian dead, dead. The Tyrant shall dye, the Tyrant shall dye, there's'. The second system begins with a forte dynamic (F) and includes lyrics: 'there's'. The music is written in common time, with various note values including eighth and sixteenth notes, and rests. The score is on a five-line staff with a bass clef.

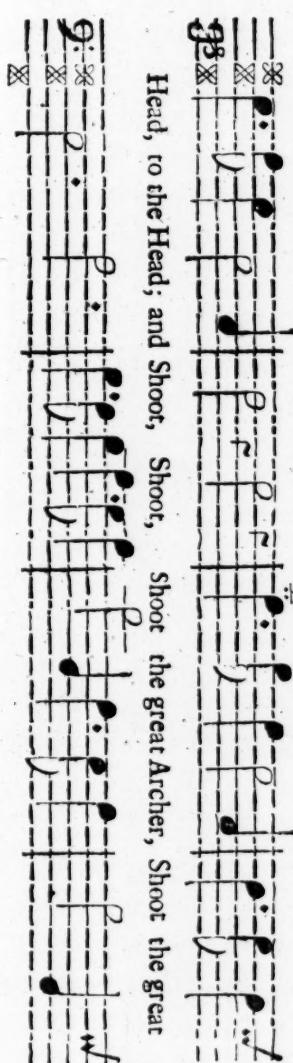
A musical score for two voices, soprano and basso. The soprano part is in soprano clef, and the basso part is in bass clef. The music consists of two staves of five lines each. The soprano part starts with a dotted half note followed by an eighth note, then a quarter note, and a dotted half note. The basso part starts with a quarter note, followed by a dotted half note, and a quarter note. The music is set to a common time signature. The lyrics "one, there's one will deny him, deny him, deny him, there's one will deny him; let him" are written below the basso staff.

171 / 7
g: x Court her with Crowns, she shall Fl y him, shall

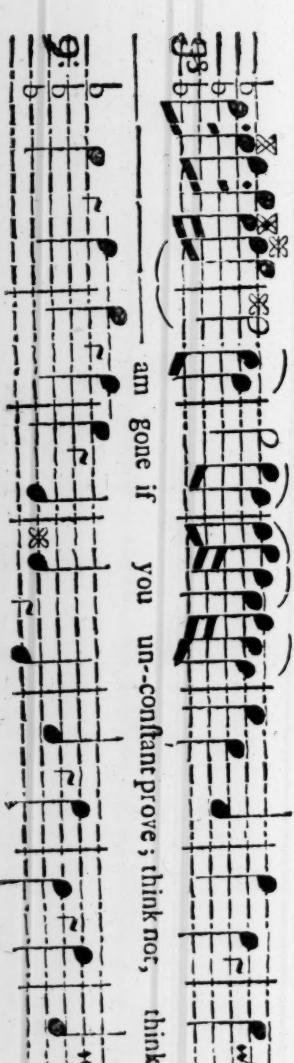
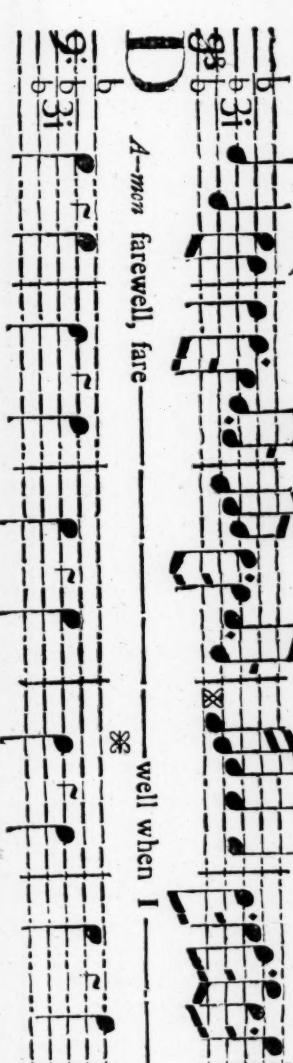
g: x fly him, shall fly him, there's one that shall fly him; this Shaft I will draw to the

g: x Head, to the Head; and Shoot, Shoot, Shoot the great Archer, Shoot the great

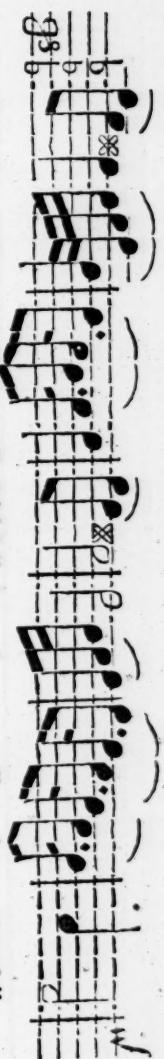
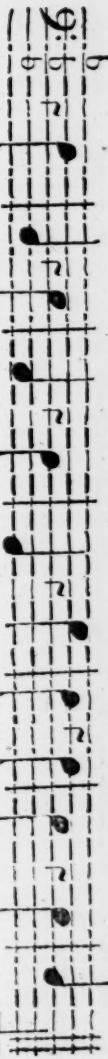
g: x Archer, Shoot the great Archer, Shoot, Shoot, Shoot him dead.



A Song Set by Mr. R. Courteville.



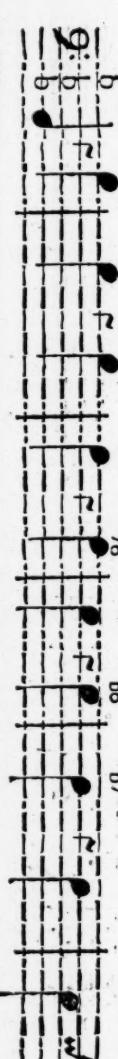
not that you have Van-quish't one, who when you flig — ht will Love:



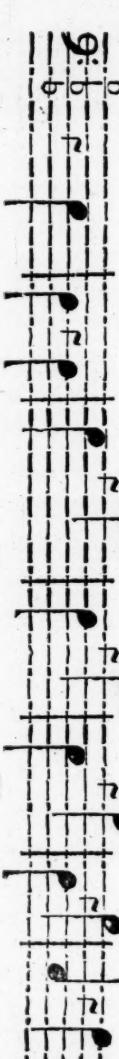
full, wi — ll be grateful



too; and whilst you shall Love on-ly me, — lie thin — k of no —



—ne, of none but you, lie think of none, none but you; none, none, none but



you none, none but you, none, none, none but you.

